

A photograph of a man and a woman sitting on a wooden bench outdoors. The man is on the left, wearing a light blue t-shirt and light-colored trousers, sitting in a wooden chair. The woman is on the right, wearing a white button-down shirt and dark trousers, sitting on the bench. They are facing each other and appear to be in conversation. The background is filled with lush green trees and foliage, with a large tree trunk visible on the left side of the frame. The ground is made of wooden planks.

MIDDLEBURY COLLEGE

Bread Loaf
School of English
Summer 1980

Administrative Staff

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MIDDLEBURY COLLEGE

BREAD LOAF SCHOOL OF ENGLISH

AT BREAD LOAF, VERMONT

Sixty-first Summer

June 25-August 9, 1980

The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical, and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature and writing, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts, literary theory, and the craft of writing, in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of nine summer programs of Middlebury College. Others are the Schools of Chinese, French, German, Italian, Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

2 The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year about 200 students have come from all regions of the United States and from several foreign countries. Of these students 1,152 have taken the degree of Master of Arts and 25, the degree of Master of Letters.

During the last sixty years Bread Loaf can count among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site, adjoining the Bread Loaf campus.

Admission The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates are admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a sample of an applicant's recent writing, while not a requirement, will strengthen his or her candidacy. Since the program of study is designed to meet individual needs,

there is no set of requisites for admission. Although an excellent undergraduate record in English and strong recommendations are the surest admission criteria, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with teaching experience, have achieved a perspective that will assure them of distinguished records at Bread Loaf. In short, Bread Loaf prefers to allow applicants to establish their capabilities during the first summer. Students are accepted for one summer only. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty proceeding to the degree may be denied readmission.

Instructions for Applications Applicants should fill out and return the application form and have all undergraduate and graduate transcripts forwarded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to act as references. The application form doubles as a registration form for courses after publication of the current bulletin.



Bread Loaf School of English — Faculty — 1979

Front row (left to right): Robert Pack (Middlebury), Sacvan Bercovitch (Columbia).

Back row: Andrew Conrad (Princeton), Margaret Mahar (Yale), Paul Cubeta (Middlebury), Martin Meisel (Columbia), Michael Wood (Columbia), Lawrence Raab (Williams), Dixie Goswami (Tennessee), Alan Mokler (Princeton), James Maddox (George Washington), David Huddle (Vermont), Hope Weissman (Wesleyan), John Wilders (Worcester College, Oxford), Douglas Maddox (Penn).

Degree Programs

The Master of Arts (M.A.) Degree Candidates must hold a baccalaureate degree from an accredited college. To earn the M.A., students must successfully complete ten courses, the equivalent of 30 graduate credits. The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B- (80) is required in order to receive course credit.

The curriculum is divided into five groups: (I) writing and theater arts; the art of teaching; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III; and one course each from Groups IV and V.

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The Master of Letters (M. Litt.) Degree The M. Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature or theatre arts and dramatic literature.

The M. Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Winter Independent Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students who have completed the M.A. at Bread Loaf with distinction may continue for the M. Litt. Students not previously at Bread Loaf may be admitted if they hold an M.A. Candidates presenting an M.A. from another institution are accepted provisionally for the first summer.

The Program at Lincoln College, Oxford

The Program at Lincoln College, Oxford (June 29-August 9) The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a six-credit summer's program. There are about six students in each seminar, which meets each week for about six hours in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then individually. Rather than attending lectures in the usual Bread Loaf manner, students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading in both primary and

secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports. They are assigned weekly 10-page, hand-written papers, during the summer. Seminars and tutorials are held at the College with which the Oxford don is affiliated. The Oxford program is different from, but not more difficult than that offered at the School of English in Vermont.

The Oxford Faculty in 1980:

Dorothy Bednarowska, M.A., Oxford. Fellow and Tutor in English, St. Anne's College, Oxford and Lecturer in English in the University of Oxford.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College, Oxford; University Lecturer in English, Oxford.

Stephen Gill, M.A., M.Phil., Oxford; Ph.D., Edinburgh. Fellow and Tutor in English Literature, Librarian of Lincoln College, and Lecturer in the University of Oxford.

Robert W. Hanning, A.B., Columbia; A.B., M.A., Oxford; Ph.D., Columbia. Professor of English and Comparative Literature, Columbia.

Dennis Kay, M.A., University College, Oxford. Lecturer in English, Lincoln College, Oxford.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, Oxford, and University Lecturer in English, Oxford.

Stanley Wells, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Honorary member of the Faculty of English, University of Oxford; Honorary Fellow of the Shakespeare Institute.

John Wilders, B.A., St. John's College, Cambridge, Ph.D., Cambridge. Tutorial Fellow in English, Worcester College, Oxford and University Lecturer in English.

The Seminars at Lincoln College in 1980:

Group II (English literature through the Seventeenth-Century)

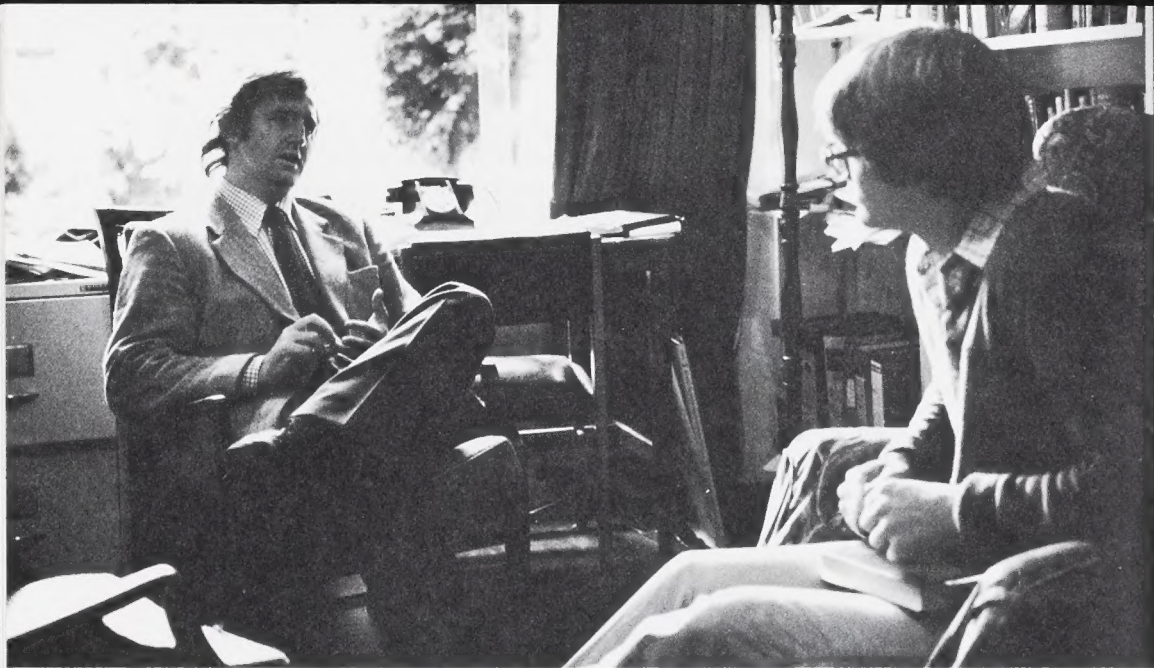
517. Chaucer	Mr. Hanning
502. Shakespeare's History Plays	Mr. Wilders
518. Shakespeare: Page and Stage	Mr. Wells
519. Milton and Marvell	Mr. Kay

Group III (English literature since the Seventeenth-Century)

520. Nineteenth-Century Poetry	Mr. Gill
521. The Romantic Imagination	Mr. Park
522. Dickens & Eliot	Mr. Gill
523. The Victorian Heroine	Mrs. Bednarowska
510. The Modernist Novel	Mr. Cunningham

Group V (Classical and Continental literature)

516. Tragedy and Philosophy	Mr. Park
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Mr. Kay conducts a tutorial at Lincoln College.

Fees at Oxford

The comprehensive fee — tuition, board and room — is \$1,600. The fee is exclusive of air fare. Students will be expected to make their own travel arrangements.

For further information and the 1980 bulletin of the Bread Loaf School of English at Lincoln College, write to the Administrative Assistant.

The Program in Theatre

The commitment of the Bread Loaf School of English to Theatre Arts goes back to the origin of the School when its theatre staff was recruited from George Pierce Baker's famous play production course known as *The 47 Workshop*. Subsequent to Professor Baker's move to Yale the faculty was recruited from the Yale School of Drama and included such outstanding theatre designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for sixty years. Each summer there is a major dramatic production, directed by a member of the faculty, and a program of one-acts directed by a faculty member or students. Recent productions have included *Heartbreak House*, *Mother Courage*, *The Devil's Disciple*, *The Glass Menagerie*, *Juno and the Paycock*, and *The Sea Gull*.

Students have produced plays by Pinter, Ionesco, Lorca, van Itallie, Guare, Handke, and Stoppard. A qualified student may receive credit as a regular course for independent projects in acting, directing, costuming or scenic design in connection with the major production.

The Theatre Program offers an ideal area of concentration for the M. Litt. degree or for a summer of special study in theatre arts and dramatic literature.

Over the last four years Bread Loaf has offered courses in Theatre Arts in such areas as Theatrical Production, Directing, Acting, and Theatre Practicum. Courses in dramatic literature include Shakespeare, English Tragedy, Marlowe and Jonson, Renaissance and Restoration Comedy, courses in Plays in Production from Greek Theatre to Modern Drama, as well as courses in English, American and Continental contemporary drama.

All members of the Bread Loaf community are encouraged to participate in all aspects of mounting a production — costuming, set construction, sound and lighting, acting, stage managing — in the pleasant, informal atmosphere of the Little Theatre.

The Program In Writing

With the support of a major grant from The Rockefeller Foundation and funding from the J.M.R. Barker and General Mills Foundations, the School of English has established a special program in writing which provides twenty-five rural and small town secondary school teachers of English with an opportunity to participate in the program. Grants to teachers the first summer meet full tuition (\$715). Additional support toward room and board is available, if the need is established.

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The aim of the program is to address the writing needs of public secondary school teachers and their students who because of their cultural and geographical isolation have inadequate educational resources to support them.

To be eligible, teachers must hold at least a bachelor's degree from an accredited college or university and have had at least one year, but not more than fifteen years, of teaching experience in rural or small communities which are remote from metropolitan centers. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner. They are not eligible for tuition-free grants.

The two-course graduate program for each student is envisioned as extending over two summers. In 1980 first-year students are required to take as one course: *Teaching the Craft of Writing or Metaphors, Methods, and Models for Teachers of Writing*. Returning students will select between *The Teacher of Writing as Researcher* and *Writing and the Other Arts* for one course. For all students the second course is an elective chosen from the entire Bread Loaf Program.

Several times during the summer there will be scheduled workshops, lectures and discussions by visiting consultants. Individual conferences with students on problems they are confronting with their own writing, the writing and language needs of their students, planning curricula, and preparing bibliographies of resources will also be arranged. For these practicums on concerns indigenous to the teacher's community and school, students are asked to bring examples of texts, syllabi, and other resources that work for them, as well as examples of their students' prose. All members of the Bread Loaf community are invited to join these sessions.

Applicants should write for the special brochure on the Program in Writing for additional information.

Non-Degree Programs

Program in Continuing Graduate Education The School encourages teachers who have their Master's degrees or others who have at least a baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theatre arts and dramatic literature, in an English literary period or genre, or in American or continental literature. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education. All students completing the two summers in the Program in Writing will receive a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study, after the completion of three years toward their baccalaureate degree, may be admitted to graduate study at Bread Loaf. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

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Students enrolled in Continuing Graduate Education or Undergraduate Honors Programs are eligible for financial aid.

Auditors Non-credit students holding a Master's degree are occasionally admitted for a summer at the regular tuition. They do not participate in class work, either oral or written.

The Faculty

Richard H. Brodhead, B.A., Ph.D., Yale. Associate Professor of English, Yale. He is the author of *Hawthorne, Melville, and the Novel* and of various essays on nineteenth-century fiction, and is now at work on a study of the Hawthorne tradition in American fiction.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson. Writing Specialist at the University of Tennessee. The recipient of both a National Endowment for the Humanities Fellowship at Leeds University and a research fellowship from the Rutgers Graduate School of Education, Ms. Goswami has directed writing programs and many workshops for teachers of writing. She has been on the staff of NEH's Summer Institute, "Writing in the Learning of the Humanities" and a member of NCTE's Commission on Composition. She is working on a literacy research project and a book focusing on writing across disciplines.

Roger N. Cornish, A.B., University of Connecticut; M.F.A., Catholic University; Ph.D., University of Minnesota. Associate Professor of Theatre and Film, Penn State University. Now Director of Graduate Programs in Theatre and Film at Penn State, he has taught at the University of West Florida and Connecticut and Catholic University. He has written seventeen plays, published and/or produced. The co-editor of *The Senior Adult Theatre Handbook*, Mr. Cornish has also written *Older Americans on Stage*.

Ronald T. Hansen, A.B., Creighton; M.F.A., University of Iowa. Jones Lecturer in Creative Writing, Stanford. The author of eight short stories, he published his first novel, *Desperadoes* last year and is now working on *Petty Thieves*. He has been awarded a National Endowment for the Arts Fellowship in fiction.

Laurence B. Holland, A.B., Princeton; Ph.D., Harvard. Chairman of the Department of English and Professor of English, Johns Hopkins. Mr. Holland was formerly chairman of the American Civilization Program at Princeton; he has taught also at Harvard, Minnesota, Haverford, the Princeton Summer Studies Program for high school students, and Yale. He is the author of *The Expense of Vision: Essays on the Craft of Henry James* and a co-author of *The Literary Heritage of New Jersey*; he has edited *Who Designs America?*, a collection of essays on design, and is co-author of *Blacks in America: Bibliographical Essays*. He is currently an editor of *ELH*, and of *The Norton Anthology of American Literature*. Mr. Holland was the Robert Frost Professor of Literature at Bread Loaf in 1969 and holder of the Chair of Literature in 1978.

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Alvin B. Kernan, A.B., Williams; A.B. and M.A., Oxford; Ph.D., Yale. A. W. Mellon Professor of Humanities, Princeton. Mr. Kernan has taught at Yale, where he also served as Associate and Acting Provost. He has published numerous articles on Renaissance drama and on satire and is the author of *The Cankered Muse*, *The Plot of Satire*, *The Revels History of the Drama in English, 1576-1613*, V.III, and *The Playwright as Magician: Shakespeare's Image of the Poet in the English Public Theatre*. He has edited Jonson's *Volpone* and *The Alchemist*, Shakespeare's *I Henry IV*, *Julius Caesar* and *Othello*, *Modern Shakespearean Criticism*, as well as several texts on the modern theatre.

A. Walton Litz, A.B., Princeton; D.Phil., Oxford. Professor of English and Chairman of the Department, Princeton. A recipient of the E. Harris Harbison Award for Distinguished Teaching, Mr. Litz has published *The Art of James Joyce*, *Jane Austen: A Study of Her Artistic Development*, *Introspective Voyager: The Poetic Development of Wallace Stevens*, and *Eliot in His Time*. He has edited *Modern American Fiction: Essays in Criticism*, *Major American Short Stories*, and the *Scribner Quarto of Modern Literature*. He has written articles on, or prepared editions of Austen, Hardy, Joyce, Williams, and Eliot. He is now at work on a study of modernist writers. He is the holder of the Frank and Eleanor Griffiths Chair at Bread Loaf this summer.

Douglas R. Maddox, A.B., Delaware; M.F.A., Carnegie Mellon University. Associate Professor and Production Co-ordinator, Penn State University, Department of Theatre and Film. Mr. Maddox has served as technical director to the Jose Limon Dance Company on several international cultural exchange tours and as Technical Director and Lighting Designer of the American Dance Festival at New London, Connecticut. As head of the design and technical program, he has designed several productions in addition to acting as Production Co-ordinator of the Festival of American Theatre at Penn State. He was Production Designer and Operations Manager of the six companies of the Bicentennial Wagon Train Show.



James H. Maddox, Jr., A.B., Princeton; M.A., Ph.D., Yale. Associate Professor of English, George Washington University. He has also taught at the University of Virginia. Mr. Maddox is the author of *Joyce's Ulysses and the Assault upon Character* and is presently engaged in a study of class and character in the English novel.

Lucy B. Maddox, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Lecturer in English, Georgetown University. She has completed a book on Nabokov's novels in English and is presently working on a study of the treatment of sentiment in the modern novel.

Jerome McGann, B.S., Le Moyne College; M.A. Syracuse University; Ph.D., Yale University. Professor of English, Johns Hopkins University. He has taught at the University of Chicago and has held Fulbright, Guggenheim, American Philosophical Society, and NEH Fellowships. He is the author of *Fiery Dust. Byron's Poetical Development*; *Swinburne. An Experiment in Criticism*; *Air Heart Sermons* (poems), and *Don Juan in Context*. He is editing Byron's *Complete Poetical Works* for Oxford University Press, the first three volumes of which have just been published. He is the joint author of two other books of verse, and is currently preparing a theoretical study of historical criticism. He has written widely, in critical essays, on 19th and 20th century poetry.

Alan Mokler, A.B., M.A., Stanford; M.F.A. Yale. Mr. Mokler is the Acting Chairman of the Program in Theatre and Dance at Princeton University. For the past two years he has directed the Princeton University Professional Acting Ensemble, and before that worked with the Yale Repertory Theatre. He has directed extensively in community and high school theater, and is the author of several plays and musical scores.

Robert Pack, A.B., Dartmouth; M.A., Columbia. Julian W. Abernethy Professor of American Literature, Middlebury. Mr. Pack, Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship and a National Council of the Arts Award. His published books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Selected Poems*, *Home from the Cemetery*, *Nothing But Light*, and *Keeping Watch*. *Waking To My Name: Selected and New Poems* will be published in 1980. He is also working on a collection of essays: *Affirming Limits*. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and is editor of *Selected Letters of John Keats* and co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*. He was the 1974 Robert Frost Professor of Literature at Bread Loaf.

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Lawrence Raab, B.A., Middlebury; M.A., Syracuse. Assistant Professor of English, Williams College. His poems have been published in numerous magazines including *The New Yorker*, *Antaeus*, *The Atlantic Monthly*, *Poetry* and *The Paris Review*. Essays and reviews have appeared in *The American Scholar*, *Modern Poetry Studies*, *The American Poetry Review* and *The Michigan Quarterly*. He has published two volumes of poetry: *Mysteries of the Horizon* and *The Collector of Cold Weather*. His awards include an Academy of American Poets' Prize, a Book-of-the-Month Club Fellowship, the Robert Frost Fellowship from the Bread Loaf Writers' Conference and a grant from the National Endowment for the Arts. From 1973-1976 he was a Junior Fellow in the University of Michigan Society of Fellows.

Wayne A. Rebhorn, B.A., University of Pennsylvania; Ph.D., Yale. Associate Professor of English, University of Texas. Mr. Rebhorn has held a fellowship from the American Council of Learned Societies as well as a Fulbright award and has studied in both France and Italy. He is the author of *Courtly Performances: Masking and Festivity in Castiglione's Book of The Courtier* in addition to numerous articles on More, Erasmus, Rabelais, Shakespeare, Jonson, and Milton. Currently he is engaged in a study of Renaissance comedy.

R. Baird Shuman, A.B., Lehigh; Ed.M., Temple; Ph.D., University of Pennsylvania. Professor of English, Director of English Education and Director of Freshman Rhetoric, University of Illinois. Mr. Shuman has taught at Duke and last year was Visiting Professor of English at King Faisal University in Saudi Arabia. He has written approximately 300 articles for such periodicals as *PMLA*, *American Literature*, *English Journal*, *Elementary English* and *Contemporary Education*. Author of *Clifford Odets*, *Robert E. Sherwood*, and *William Inge*, he has also published books on the

teaching of English: *Strategies for Teaching Reading, The First Year Teacher, Elements of Early Reading Instruction, and Education in the 80's — English.*

Robert Weisbuch, A.B., Wesleyan; M. Phil., Ph.D., Yale. Associate Professor of English, The University of Michigan. Mr. Weisbuch is the author of *Emily Dickinson's Poetry*. He received a Fellowship from the American Council of Learned Societies to pursue his present study, which concerns Anglo-American literary quarrels in the mid-nineteenth century.

Bryan J. Wolf, B.A., Rice; M.A.R., Yale Divinity School; Ph.D., Yale. Assistant Professor of American Studies and English, Yale. Mr. Wolf has recently completed a book on American painting, *Romantic Re-Vision: Essays in American Painting of the Nineteenth Century*, and is currently engaged in a companion volume on the literature of the period.

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Theatre Staff

Walter C. Boswell, B.F.A., Kent State. Associate in Theatre and Technical Director of the Bread Loaf Theatre. Before entering the M.F.A. design program at Penn State University, Mr. Boswell was previously Technical Director and Designer at Wabash. He has designed *The Shadow Box* for this premiere season of the Penn State University Resident Theatre Company and has set lighting design credits for nearly fifty productions.

Mary Harkins, A.B., St. Mary-of-the-Woods; M.A., Tufts. Associate in Theatre and Costume Designer of the Bread Loaf Theatre. Ms. Harkins is Co-ordinator of Design Services of the Theatre Arts Division of Emerson College. She has held appointments at Cornell, Moorhead State College, Tufts and Bates as well as with the Boston Shakespeare Company and The Next Move Theatre. She has costume design and construction credits for seventy-five productions.

Visiting Lecturer

Archibald MacLeish, L.H.D., L.L.D., Litt.D. Among the many honorary degrees awarded to Mr. MacLeish are an L.L.D. from Amherst and Litt.D. degrees from Columbia, Harvard and Princeton. He attended Yale and the Harvard Law School, and while working for a Boston law firm, began his teaching career as an Instructor in Government at Harvard in 1919. This early indication of virtuosity presaged his extraordinary career: Editor of *Fortune*, 1929-38; Librarian of Congress, 1939-44; Assistant Secretary of State, 1944-45; Boylston Professor at Harvard, 1949-62; Simpson Lecturer at Amherst, 1963-66, and President of the American Academy of Arts and Letters, 1953-56. His most notable works include *Conquistador*, which won the Pulitzer Prize in 1932; *Collected Poems*, 1952, honored with the Pulitzer and Bollingen Prizes, and the National Book award; *J. B.*, awarded the Pulitzer Prize in Drama, 1959; *The Wild Old Wicked Man*; *Continuing Journey*; *Scratch*; *The Human Season*; *New and Collected Poems*; and *Riders on the Earth*.

Visiting Consultants in Writing

Janet Emig, A.B., Mt. Holyoke; A.M., University of Michigan; Ed.D.,

Harvard. Professor of English Education at the Rutgers Graduate School of Education. Miss Emig has published *The Composing Processes of Twelfth Graders*, *The Four Worlds of Writing*, many articles in such journals as *College English* and *The English Journal*, and poems in the *Times Literary Supplement* and *Generation*, among other magazines. *Transformations: Writing as Processes* will be published in 1980. She has taught at the University of Chicago, the University of Lethbridge and is Director of the New Jersey Writing Project.

Richard Marius, B.S.J., University of Tennessee School of Journalism;

M.A. and Ph.D., Yale. Director of Expository Writing at Harvard University. His first novel, *The Coming of Rain*, was an alternate selection of the Book-of-the-Month Club and won the prize of the Friends of American Writers as the best first novel of 1969. His second novel, *Bound for the Promised Land*, was published in 1976, and he is completing a third. He has also written *Luther*, a historical interpretation, and his biography of Thomas More will appear next year. With Harvey Wiener he is an author of the forthcoming McGraw-Hill *English Handbook*.

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Camillus Lee Odell, B.A., Maryville College; M.A.T., University of North

Carolina; Ph.D., University of Michigan. Mr. Odell has taught courses in composition, in the teaching of writing, and in research on composition. He has published a number of articles on teaching and on research, and has co-edited *Evaluating Writing: Describing, Measuring, Judging and Research on Composing: Points of Departure*. At present, he is working on a three-year study, funded by the National Institute of Education, of the nature and functions of writing done in business and government.

Richard Young, B.A., University of Michigan; M.A. University of Connecticut; Ph.D., University of Michigan. Head and Professor of English and Rhetoric, Department of English, College of Humanities and Social Sciences, Carnegie-Mellon University. From 1964 to 1969 he was a Research Associate at Michigan in the Center for Research on Language and Language Behavior, working on problems in rhetoric, particularly problems associated with discourse structures larger than the sentence and with rhetorical invention; from 1971 to 1976 he was Chairman of the Department of Humanities. He is the author of several works on rhetorical theory and pedagogy, including a text, *Rhetoric: Discovery and Change*, with Alton Becker and Kenneth Pike.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; College Professor of Humanities, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. He is the author of articles on Jonson's poetry, Marlowe's *Hero and Leander*, *Frost and Edward Thomas*. Editor of *Modern Drama for Analysis and Twentieth Century Interpretations of "Richard II,"* he has written "Lear's Comic Vision" for *Teaching Shakespeare*, edited by Walter Edens.





Courses

Group I

Program in Writing

17. Metaphors, Methods, and Models for Teachers of Writing

/Ms. Goswami/10:30

This course will offer continuing opportunities for students to put theory into practice as they develop working definitions of composing, language, learning, knowing, and thinking. Students will write regularly, both in and out of class, in a variety of modes. Emphasis will be on the personal development of the student as writer and teacher rather than on various schools of thought in English education. Readings will range from Tolstoy to Piaget as students discuss the claims that teaching writing is chiefly a matter of teaching critical thinking and that writing is a unique mode of learning.

Background Reading: Peter Elbow, *Writing without Teachers* (Oxford University Press); James Moffett, *Teaching the Universe of Discourse* (Houghton Mifflin); James Britton, *Language and Learning* (Penguin).

Text: Ann E. Berthoff, *Reclaiming the Imagination* (Hayden).

Open only to those who have not previously studied at the Bread Loaf School of English.

3. Teaching the Craft of Writing/Mr. Shuman/11:30

A workshop format, demanding daily writing, will typify this course, which will focus particular attention upon defining audience, upon using varying modes of discourse, upon achieving and maintaining fluency, and upon prewriting, editing, revising, and evaluation writing. Some exercises in collaborative writing, group editing and revision, and peer evaluation of writing will be offered.

Open only to students who have not previously attended the Bread Loaf School of English.

157. Writing and the Other Arts/Mr. Shuman/9:30

This course will emphasize the art as well as the craft of composing with words. It will relate the art of writing to other art forms and will demonstrate ways to use the other arts as a stimulus for writing. It will investigate some of the psycholinguistic principles involved in the writing process and will review some of the recent research findings on the bicameral brain. Participants will develop and employ prewriting activities. Frequent writing, both formal and informal, will be engaged in.

Texts: E.T. Hall, *The Silent Language* (Doubleday) and *The Hidden Dimension* (Doubleday); Ben Shahn, *The Shape of Content* (Harvard University Press).

Open only to students who have attended the Bread Loaf School of English.

156. The Teacher of Writing as Researcher/Ms. Goswami/8:30

The aim of this course is to provide students with materials and resources they need for undertaking productive class-based inquiries of their own without involving them in elaborate scientific methodologies or restricting them to the discussion and analysis of reports of research in writing. Participants will consider implications of the divorce between those who do research and those who do not as they examine several teacher-as-researcher projects now in progress. Students will present plans for systematic inquiries they expect to undertake at their own institutions.

Background Reading: Charles Cooper and Lee Odell, eds., *Research on Composing: Points of Departure* (NCTE); Mina P. Shaughnessy; *Errors and Expectations: A Guide for the Teacher of Basic Writing* (Oxford University Press).

Open only to students who have attended the Bread Loaf School of English.

5. Poetry Writing/Mr. Raab/M W, 2:00-4:15

A workshop in the writing of poetry. Classes will concentrate on the discussion of student work, and there will be frequent conferences with the instructor. Assignments will be given, representing a variety of ways to approach the composition of a poem. Although designed primarily for those interested in writing poems, the course will also consider issues related to teaching the writing of poetry.

Text: The Contemporary American Poets, ed. Mark Strand (Mentor paperback).

6. Fiction Writing/Mr. Hansen/T Th, 2:00-4:15

The seminar will consider short fiction rather mechanically at first — analyzing, for example, what dialogue is and what it is not — then proceed to sessions wherein each participant will be given the chance to conduct a workshop discussion. Exemplary stories will be examined as products of craft; student work will be examined, in classes and conferences, as unfinished stories requiring judicious revision. Exercises and assignments will investigate fiction as a response: to newspaper items, historical incidents, even other people's stories. The course is intended for those who practice fiction writing and those interested in teaching it.

Text: Scenes from American Life, ed. Joyce Carol Oates (Random House, paperback).

Program in Theatre

130. Fundamentals of Scene, Lighting, and Costume Design

/Mr. D. Maddox/9:30

A fundamental course which will offer a basic investigation into the artistic mediums, working methods, and goals of the scenic and costume designs in the small academic or community theatre. In addition to a brief look at historical trends in commercial and professional theatre design, the class will also discuss visual solutions for theatres on a limited budget. The visual aspects of design will be covered including practical work in presentation

mediums, perspective, sketching, and drafting techniques at a level that assumes no previous experience with the dreaded "sketchpad." Practical production assignments will be made in conjunction with Bread Loaf productions.

Texts: *The Glass Menagerie*, T. Williams; *The Taming of the Shrew*, Shakespeare; *Ghosts*, H. Ibsen (any paperback editions).

139. Directing Workshop/Mr. Mokler/T Th, 2:00-4:15

A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theater's place in society and the forms it can take. Each student will direct three dramatic pieces of his or her own choosing for presentation before the class.

Text: Peter Brook, *The Empty Space* (Avon Paperback). Additional articles will be on reserve.

18 125. Independent Projects in Theatre/Staff/Hours to be arranged.

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production at Bread Loaf this summer.

Group II

54. The Renaissance in England/Mr. Rebhorn/8:30

This course will examine the development of non-dramatic poetry and prose in the sixteenth century and will explore the wide range of genres cultivated by Renaissance writers. It will concentrate on the golden age of Elizabeth and particularly on the works of Sidney, Spenser, and Shakespeare.

Texts: *The Anchor Anthology of Sixteenth Century Verse*, ed. Sylvester (Doubleday); *Elizabethan Prose Fiction*, ed. Lawlis (Odyssey); Spenser, *The Faerie Queene*, ed. Kellogg and Steele (Odyssey); Shakespeare, *The Sonnets, Narrative Poems* (Signet).

158. Studies in Literary Romance/Mr. Brodhead/8:30

A study of the nature of romance as an imaginative form. Works to be read include classic Renaissance versions of romance, Book One of Spenser's *The Faerie Queene* and Shakespeare's *The Winter's Tale* and *The Tempest*, as well as a series of novels by Dickens, Hawthorne, James, and Marquez that recreate and re-examine the romance form.

Texts: Edmund Spenser's *Poetry*, ed. Hugh Maclean (Norton); Shakespeare, *The Winter's Tale, The Tempest, and King Lear* (Signet); Dickens, *Dombey and Son* (Penguin); Hawthorne, *The House of the Seven Gables* (Signet); James, *The Golden Bowl* (Penguin); Marquez, *One Hundred Years of Solitude* (Avon).



Chekhov's *The Sea Gull*.

Beckett's *Theatre II*.



28. Shakespeare's Tragedies/Mr. Kernan/11:30

A study of Shakespeare's tragedies: *Titus Andronicus*, *Romeo and Juliet*, *Hamlet*, *Troilus and Cressida*, *King Lear*, *Othello*, *Macbeth*, and *Antony and Cleopatra*. The basic concern of the course will be a reading of each of Shakespeare's tragedies, but there will also be an attempt to analyze the fundamental pattern of Shakespearean tragedy and the kind of experience that it reflects. Some readings in tragic theory will be used to supply a background.

Text: The Complete Signet Classic Shakespeare.

48. Elizabethan and Jacobean Drama/Mr. Kernan/9:30

A survey of the major Elizabethan and Jacobean plays exclusive of Shakespeare. The course will be organized around the concept of tragic and comic treatment of a basic human situation at the center of all the plays, and will deal with some of the works of Marlowe, Jonson, Middleton, Webster, and Ford.

Texts: Drama of the English Renaissance, Volumes 1 and 2, edited by Russell Fraser and Norman Rabkin (Macmillan).

Group III

52. Eighteenth-century Narrative/Mr. Maddox/9:30

A reading of seven narrative works from the beginning of the English novelistic tradition to the early nineteenth century. The course will examine the relation between narrative form and the idea of character in the early novel and analogous non-fictional works (Boswell and Rousseau).

Texts: Defoe, Robinson Crusoe (Norton); Fielding, *Joseph Andrews* (Riverside); Sterne, *Tristram Shandy* (Odyssey); Boswell, *Boswell's London Journal* (McGraw-Hill); Rousseau, *The Confessions* (Penguin); Austen, *Emma* (Riverside); M. Shelley, *Frankenstein* (Signet).

73. British Poetry from the French Revolution to the First World War/Mr. McGann/9:30

This course examines the history of British poetry by studying a series of crucial volumes published by various poets from Blake to Eliot. The works to be studied include Blake's *Marriage of Heaven and Hell*, Wordsworth and Coleridge's *Lyrical Ballads*, Byron's *Childe Harold's Pilgrimage*, Keats's 1820 poems, Browning's *Men and Women*, Swinburne's *Poems and Ballads*, and Eliot's *The Waste Land*. The course concludes with a study of Hardy's *Selected Poems*.

Texts: William Blake, The Marriage of Heaven and Hell (Oxford U. Press, paperback); Wordsworth and Coleridge, *The Lyrical Ballads*, ed. R. L. Brett and A. R. Jones (Barnes and Noble, paperback); Byron: *Childe Harold's Pilgrimage and Other Romantic Poems*, ed. John D. Jump (Rowman and Littlefield, paperback); Browning, *Men and Women*, ed. Paul Turner (Oxford U. Press, paperback); Swinburne, *Poems and Ballads*,

ed. Morse Peckham (Bobbs-Merrill, paperback); T. S. Eliot, *The Waste Land and Other Poems* (Harcourt Brace & World, paperback); Thomas Hardy, *Selected Poems*, ed. John Crowe Ransom (Macmillan, Collier, paperback).

101. Yeats and Joyce/Mr. Litz/8:30

An intensive study of the two writers, with special emphasis on the Irish background.

Texts: Joyce, *Dubliners*, ed. Scholes and Litz (Viking Critical Library); *A Portrait of the Artist*, ed. Anderson (Viking Critical Library); *Ulysses* (Vintage); *Finnegans Wake* (Compass). Yeats, *Collected Poems* (Macmillan) and *Autobiography* (Collier).

21. Experiments in the Modern Novel/Ms. Maddox/9:30

A survey of representative fiction by six major modern novelists, with special attention to the varieties of experimentation in style and structure in the twentieth-century novel.

Texts: Proust, *Swann's Way* (Modern Library); Woolf, *To the Lighthouse* (Harcourt, Brace, Jovanovich); Lawrence, *The Rainbow* (Viking); Forster, *A Passage to India* (Harcourt, Brace, Jovanovich); Beckett, *Murphy* (Grove); Nabokov, *Pale Fire* (Berkley).

55. Literary Criticism: History, Theory, and Practice/Mr. Litz/10:30

The course will open with a survey of the major documents in the history of English literary criticism. This will be followed by a more detailed study of the major twentieth-century critics and of recent developments in critical theory. The emphasis throughout the course will be on practical criticism, and students will have an opportunity each week to explore various critical approaches to a particular literary work.

Texts: Walter J. Bate (ed.), *Criticism: The Major Texts* (Harcourt); A. W. Litz and L. Lipking (eds.), *Modern Literary Criticism, 1900-1970* (Atheneum).

Group IV

83. American Romanticism/Mr. Weisbuch/8:30

The course will consider Emerson, Hawthorne, Melville, Whitman, and Dickinson from a variety of vantages. But it will focus on the contributions and responses of these writers to two issues which are everywhere connected: the conscious creation of a national literature and the desire to make literal, in lived history, the visionary ideas of British and European romanticism.

Texts: Emerson, *Selections*, ed. Whicher (Riverside); Hawthorne, *Selected Stories*, ed. Kazin (Fawcett), and *The Blithedale Romance* (Dell); Melville, *Selected Tales and Poems*, ed. Chase (Rinehart), and *Moby Dick*, ed. Feidelson (Bobbs-Merrill); Whitman, *1855 Leaves of Grass* (Penguin) and



Complete Poetry and Selected Prose, ed. Miller (Riverside); Dickinson, *Final Harvest*, ed. Johnson (Little, Brown).

94. American Fiction From Twain to Mailer/Mr. Weisbuch/10:30

Why are American writers tempted to create characters who are not quite people, settings which are not at all the streets and rooms we know, actions which are extremely physical and yet not so much enacted as meditated

upon, broken plots which are not exactly stories, endings which are not conclusive, and social inquiries which are less political than metaphysical? The course will look for tentative answers by pairing post-romantic novelists ahistorically: James and Faulkner for the epistemological emphases of American fiction; Twain and Fitzgerald for the versatile idea of the frontier; Chopin and James for the fate of Eros in the New World; Bellow and Mailer for current sightings of the national dream. The course will be less systematic than may appear and will balance all of this nationalistic interest with a strong skepticism toward any exclusively national theory of fiction.

Texts: Twain, *Adventures of Huckleberry Finn* (Riverside); James, *Turn of the Screw/Daisy Miller* (Dell) and *Portrait of a Lady* (Riverside); Chopin, *The Awakening* (Bard); Fitzgerald, *Stories* (Scribners) and *The Great Gatsby* (Scribners); Faulkner, *The Sound and the Fury* (Vintage); Bellow, *Henderson the Rain King* (Compass); Mailer, *An American Dream* (Dell).

117. Faulkner/Mr. Holland/11:30

Tradition and innovation in Faulkner's fiction, with emphasis on comic and Gothic conventions.

Texts: 'Old Man' in *Three Famous Short Novels* (Vintage); *The Hamlet* (Vintage); *Light in August* (Modern Library College Edition); *Go Down Moses* (Modern Library); *The Sound and the Fury* (Vintage); *As I Lay Dying* (Vintage); *Absalom, Absalom!* (Modern Library College Edition); *Faulkner in the University* (Vintage).

159. Wordsworth and Stevens/Mr. Pack/ M W, 2:00-4:15

Selected poems by both poets will be studied and compared, particularly in respect to the theme of earthly happiness. Wordsworth's influence on Stevens will be examined as a model of the benevolent literary father whose essential values are embraced and renewed even as the younger poet asserts his separateness and his own identity.

Texts: Wallace Stevens, *Collected Poems* (Knopf); William Wordsworth, *Selected Poems and Prefaces* (Houghton Mifflin).

62. American Poetry After the Korean War/Mr. McGann/11:30

The course will study a representative selection of poets whose work has appeared principally in the 60s and 70s. These include Alan Dugan, Sylvia Plath, Donald Finkel, John Hollander, John Ashbery, Georg Mannejjic, Eleanor Lerman, and James Merrill.

Texts: Alan Dugan, *Collected Poems* (Yale U. Press, paperback); Sylvia Plath, *Ariel* (Harper & Row, paper); Donald Finkel, *Adequate Earth* (Athenaeum, paper); Eleanor Lerman, *Come the Sweet By and Bye* (U. of Massachusetts Press, paperback); John Hollander, *Reflections on Espionage* (Athenaeum, paperback); John Ashbery, *The Double Dream of Spring* (Ecco Press, paperback); James Merrill, *Nights and Days* (Athenaeum, paper) and *Divine Comedies* (Athenaeum, paper); Georg Mannejjic, *Selected Poems* (to be provided); *The Norton Anthology of Modern Poetry*, ed. by Richard Ellmann & Robert O'Clair (Norton, paper).

160. American Painting and Literature: Colonial Period to the Civil War/Mr. Wolf/M-Th 11:30, Th 2:00-3:00

An overview of American painting and literature from its origins in the seventeenth century to its first great flowering in the American Renaissance. Emphasis on close analysis of individual works, both verbal and visual.

Texts: B. Novak, *American Painting of the Nineteenth Century* (Harper & Row); Franklin, *Autobiography* (Yale); Charles B. Brown, *Wieland* (Harcourt Brace); Emerson, *Selections* (Houghton Mifflin); Whitman, *Complete Poems* (Houghton Mifflin); Melville, *Four Short Novels* (Bantam); Hawthorne, *Celestial Railroad & Other Stories* (Signet); Michael Wigglesworth, *Diary* (Peter Smith).

Group V

135. Self and Society in Renaissance Literature/Mr. Rebhorn/10:30

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This course will be concerned with a central facet of the Renaissance: its discovery of a protean self, a transformable social order, and the problematic relationship between the two. It will also give special attention to fashioning a selective history of the period based on a consideration of the interrelationships among the writers studied.

Texts: Boccaccio, *The Decameron* (Penguin); Castiglione, *The Book of the Courtier* (Doubleday); More, *Utopia* (Yale); Machiavelli, *The Prince* (Penguin); Montaigne, *The Complete Essays* (Stanford); Shakespeare, *Henry IV, Part I* (Signet).

119. Nineteenth-century Realism/Mr. Maddox/11:30

An intensive reading of six great works which epitomize the nineteenth-century tradition of realism.

Texts: Stendhal, *Red and Black* (Norton); Flaubert, *Madame Bovary* (Norton); Tolstoy, *Anna Karenina* (Norton); Eliot, *Middlemarch* (Riverside); James, *The Portrait of a Lady* (Riverside); Joyce, *Dubliners* (Viking).

93. Modern Plays: Analysis for Production/Mr. Cornish/10:30

Close study of short and full length plays with specific attention to the analytic considerations of a stage director preparing for a production. The class will develop systematic approaches to discovering the various kinds of information the director should extract from a text before beginning the rehearsal process.

Texts: (all paperbacks) Strindberg, *Eight Plays*, tr. Michael Meyer; Gassner and Gassner, eds., *Fifteen International One-Act Plays*; Williams, *27 Wagons Full of Cotton—13 One-Act Plays*; Ibsen, *Four Major Plays*, Vol. I, tr. Fjelde; Ionesco, *Four Plays* (Grove); Pirandello, *To Clothe the Naked and Two Other Plays* (Samuel French); Albee, *The Zoo Story* (Coward); Brecht, *The Caucasian Chalk Circle* (Grove); Pinter, *The Birthday Party* (Samuel French); Rabe, *Streamers* (Samuel French).

General Information

Other Features The lecture program at Bread Loaf introduces students to distinguished scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, educators, critics, such as C.L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Malcolm Cowley, Richard Eberhart, Richard Ellmann, Francis Fergusson, Northrop Frye, Hamlin Garland, Ellen Glasgow, Irving Howe, Shirley Jackson, Sinclair Lewis, Edwin Markham, Mary McCarthy, Archibald MacLeish, Paul Elmer More, Howard Nemerov, Marjorie Nicolson, Carl Sandburg, Allen Tate, Richard Wilbur and William Carlos Williams.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are a popular Bread Loaf tradition.

Several times each week students have the opportunity to view classic or modern films at Bread Loaf. They are also invited to join the Bread Loaf Madrigalists, who give several informal concerts each summer.

The facilities of Starr Library at Middlebury College, which includes the Abernethy Collection of Americana and the Robert Frost Room, are available to the English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail — "a foot path in the wilderness" — which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball playing field, tennis courts, volley ball are available. There is also a golf course in Middlebury. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond.

Independent Winter Reading Program With the approval of the Director and an appropriate member of the Bread Loaf Faculty, a qualified student may prepare himself in an area of English, American, or continental literature by a program in independent reading during the academic year. The student must have taken a course at Bread Loaf in the area of his proposed program and have demonstrated his competence by securing a grade of A- (90) or higher in that course. Arrangements are completed by the fifth week of the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$175 is charged for each program.

Independent Summer Reading Project Under exceptional circumstances a student may design an Independent Summer Reading Project which will be

the equivalent of a regular Bread Loaf course. Such Projects must be submitted to the Director for consideration no later than May 1. All correspondence regarding the Project should be with the Director prior to the start of the session. The student has the responsibility for establishing the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where the student has previously taken at least one course at Bread Loaf and received grades of A- (90) or higher; and for M.Litt. candidates, in their area of concentration.

Upon receipt of the proposal, the Director consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every other week with his or her instructor. The student and the faculty member determine whether the student will submit a series of short papers, or one or two essays, equivalent in total to at least a thirty-page paper.

Since the Summer Independent Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

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Transfer Credits A limited amount of graduate work may be transferred from other accredited institutions. Each course must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, each degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot have counted for degree credit elsewhere, and must be of B grade or better. Effective with students who began graduate work at Middlebury after 1956, graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

A summer at Lincoln College, Oxford can be applied toward the M.A. or M.Litt. degrees at the School of English. Effective with the summer of 1978, students enrolling for the first time at the School of English cannot transfer a session at Lincoln College *and* six credits from another graduate school toward a Bread Loaf degree.

Choice of Courses Correspondence regarding the choice of courses should be addressed to Mr. Cubeta. The choice should be made before the beginning of the session; a fee of \$1.00 is charged for course changes made after June 30. Early arrangements are advised, as the School may limit the size of any class for the most effective instruction.

Advance Preparation Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for all

students enrolled before May 1. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Auditors In addition to the two courses taken for credit, students are encouraged to audit a third course. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

Fees	Tuition:	\$715
	Board:	\$345
	Room:	\$165
		<hr/> \$1,225

Each applicant who is accepted is asked to pay a \$50 *nonrefundable* deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

A fee of \$360 is charged students who take a third course for credit.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$50) but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes—60% of amounts due and paid.

Before the end of second week of classes—20% of amounts due and paid.

Thereafter—Board only, pro-rated.

Transcripts One official transcript of a summer's work will be issued without charge on written request to the Director of Language Schools Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director of the School.

Financial Aid Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has been steadily increasing its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or waiterships. The aid is awarded on the basis of financial need and scholastic ability. Special consideration is given to teachers of the disadvantaged, urban or rural. The School assumes a minimum of at least \$400 in self help from every aid applicant.

To be considered for all types of aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) and FAF Supplement with the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753. Requests for aid should be made when the application form is submitted to the School; forms will be sent to each applicant on acceptance. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is April 3, 1980. Awards of financial aid will be announced on or before May 1, 1980, and must be accepted in writing by May 10, 1980.

Through the Guaranteed Student Loan Program (GSLP) most states now sponsor and guarantee their own student loan programs. Educational loans at seven percent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista or while enrolled for graduate study with at least a half-time academic workload.

Within the limit of funds available for this purpose, Middlebury College makes loans toward their College charges to students who are unable to secure loan funds from other sources.

Medical Facilities A registered nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations All students not living with their families in the vicinity of Bread Loaf will be expected to live on campus unless they have secured the permission of the Director to arrange other accommodations. There are some rooms on campus for students and their spouses, but not for children.

No student rooms will be ready for occupancy until Wednesday morning, June 25. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Administrative Assistant will try to provide assistance.

Transportation The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 25. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany and New York City. U.S. Air and Air New England have regular service from New York and Albany to Burlington, Vermont. Delta Airlines and Air New England fly from Boston to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule	June 25	Registration Day
	June 26	Classes begin
	August 6	Classes end
	August 7-8	Final examinations
	August 9	Commencement

1980 Schedule of Classes

Roman Numerals Refer to Group Classification

8:30

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|---|--------------|
| 54. The Renaissance in England (II) | Mr. Rebhorn |
| 83. American Romanticism (IV) | Mr. Weisbuch |
| 101. Yeats and Joyce (III) | Mr. Litz |
| 156. The Teacher of Writing as Researcher (I) | Ms. Goswami |
| 158. Studies in Literary Romance (II) | Mr. Brodhead |

9:30

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|---|---------------|
| 21. Experiments in the Modern Novel (III) | Ms. L. Maddox |
| 48. Elizabethan and Jacobean Drama (II) | Mr. Kernan |
| 52. Eighteenth-Century Narrative (III) | Mr. J. Maddox |
| 73. British Poetry from 1789 to 1914 (III) | Mr. McGann |
| 130. Scene, Lighting and Costume Design (I) | Mr. D. Maddox |
| 157. Writing and the Other Arts (I) | Mr. Shuman |

10:30

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|---|--------------|
| 17. Metaphors, Methods and Models (I) | Ms. Goswami |
| 55. Literary Criticism (I) | Mr. Litz |
| 93. Modern Plays (V) | Mr. Cornish |
| 94. American Fiction from Twain to Mailer (IV) | Mr. Weisbuch |
| 135. Self and Society in Renaissance Literature (V) | Mr. Rebhorn |

11:30

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|---|---------------|
| 3. Teaching the Craft of Writing (I) | Mr. Shuman |
| 28. Shakespeare's Tragedies (II) | Mr. Kernan |
| 62. American Poetry after the Korean War (IV) | Mr. McGann |
| 117. Faulkner (IV) | Mr. Holland |
| 119. Nineteenth-Century Realism (V) | Mr. J. Maddox |

Mon.-Thurs. 11:30; Thurs. 2:00-3:00

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| 160. American Painting and Literature (IV) | Mr. Wolf |
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Mon., Wed. 2:00-4:15

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| 5. Poetry Writing (I) | Mr. Raab |
| 159. Wordsworth and Stevens (IV) | Mr. Pack |

Tues., Thurs. 2:00-4:15

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| 6. Fiction Writing (I) | Mr. Hansen |
| 139. Directing Workshop (I) | Mr. Mokler |

Tues., Wed., Thurs. 7:15-9:15 P.M., as arranged
Workshops and Lectures for the Program in Writing

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